

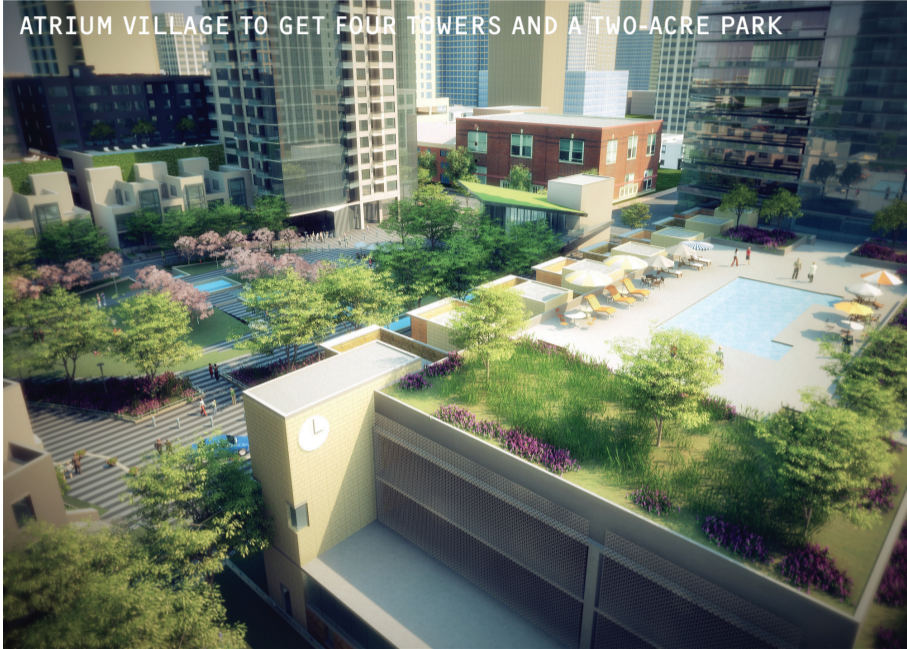
# THE MIDWEST ARCHITECTS NEWSPAPER

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ATRIUM VILLAGE TO GET FOUR TOWERS AND A TWO-ACRE PARK



COURTESY FITZGERALD ASSOCIATES ARCHITECTS

## VILLAGE GREENER

When it opened in 1977, Atrium Village became a model for community-developed, mixed-income housing nationwide. It has remained such a success that many of its

original residents still call it home. Straddling Chicago's notorious Cabrini Green housing projects, Old Town and the tony Gold Coast beyond, Atrium Village **continued on page 4**



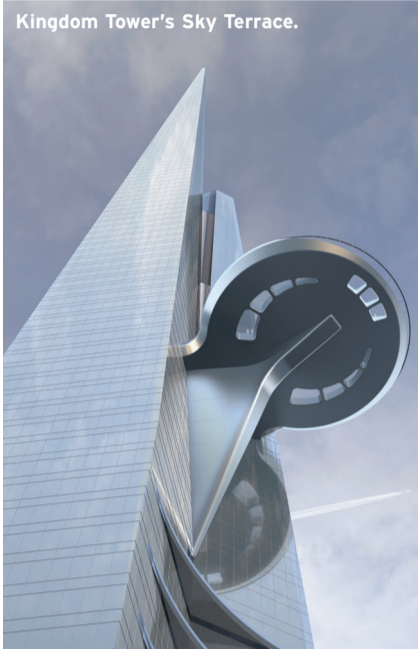
COURTESY CASTELLI MANAGEMENT

NEW CINCINNATI NEIGHBORHOOD  
ADDRESSES OLD PLANNING WOES

## Down By The Riverside

A neighborhood is born in Cincinnati. After a decade of debate, financing, design, and construction, phase one of The Banks—arguably one of the country's most ambitious urban design projects—is nearly complete. When finished, the 18-acre mixed-use development will add nearly three million square feet of building to **continued on page 9**

Kingdom Tower's Sky Terrace.



COURTESY AS + GG

SAUDIS ASK CHICAGOANS TO  
DESIGN WORLD'S TALLEST

## KINGDOM COME?

While Frank Lloyd Wright's mile high skyscraper exists only on paper, Chicago architects Adrian Smith and Gordon Gill have been commissioned to design a kilometer high skyscraper for real in Jeddah, Saudi Arabia, which will be the world's tallest building. The Kingdom Tower aims to be a new landmark for the city, providing a focal point for its new waterfront district that the firm also is master planning.

The math is tricky: The 1,000 meter building will rise with **continued on page 4**

**ENVIRONMENTAL ISSUE:**  
BIOLOGY IS DRIVING NEW  
SUSTAINABILITY DESIGN  
RESEARCH. PLUS LATEST SYSTEMS  
SOFTWARE AND PRODUCTS.  
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CULTURAL CTR BREATHES LIFE  
INTO DOWNTOWN KANSAS CITY



TIMOTHY HURSELEY

## Safdie's Shells

On September 16, the Safdie-designed Kauffman Center for the Performing Arts (KCPA), a 285,000-square-foot, \$326 million complex that will be the home of the Kansas City Symphony, Lyric Opera, and Kansas City Ballet will have its grand opening performance by world-renowned tenor Plácido Domingo in the 1,800 seat Muriel Kauffman **continued on page 5**

4240 KEEP IT PRIVATE  
SEE PAGE 6



GREG MURPHEY

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NO. 188

The Architect's Newspaper  
21 Murray St., 5th Floor  
New York, NY 10007

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VOLUME 02, ISSUE 07 SEPTEMBER 14, 2011. THE ARCHITECT'S NEWSPAPER  
(ISSN 1552-9081) IS PUBLISHED 10 TIMES A YEAR (MONTHLY EXCEPT IN  
AUGUST) BY THE ARCHITECT'S NEWSPAPER, LLC, 21 MURRAY ST., 5TH FL.,  
NEW YORK, NY 10007. PRESORT-STANDARD POSTAGE PAID IN NEW YORK, NY.  
POSTMASTER, SEND ADDRESS CHANGE TO: 21 MURRAY ST., 5TH FL.,  
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ROBBING JOPLIN TO PAY FOR IRENE

The vast majority of Americans believe the federal government has a vigorous role to play in helping communities recover from natural disasters. At press time, while the East Coast was recovering from wind damage and massive flooding from hurricane Irene, FEMA officials said funding for recovery following the devastating tornado in Joplin, Missouri would have to be diverted to cover costs for Irene. With the agency's reserves already tapped due to so many costly natural disasters this year, Congress is unlikely to allocate more funds. Payments to individuals as well as demolition costs would continue, but longer-term projects, like funds for a masterplan to rebuild Joplin, would be suspended.

Even more galling were the prominent Republicans who weighed in on Irene's costs *before* the storm had even hit. While much of the East Coast was still hunkered down waiting, House majority leader Eric Cantor practically pulled out his adding machine, telling people not to expect federal assistance. Demonstrations of miserliness are evidently more politically popular than compassion.

Never willing to miss an opportunity to put ideology ahead of on the ground reality, Representative Ron Paul, a GOP presidential candidate, urged the abolishment of FEMA altogether, calling instead for a return to Robber Barron-era rugged individualism. Abstract declarations like these may score partisan points, but as with the debt ceiling debate, which sent markets reeling, political showmanship can have all-too-concrete negative effects on people's lives and wallets.

The Republicans' short-term strategy hides long-term impact. By fighting every spending measure as if they were the same—and always unacceptable—Republicans are effectively ensuring that the government will wither on the vine. And pulling money from one disaster's pot into another only prolongs suffering and creates divisiveness.

Democrats and the Obama administration failed to make an impassioned defense of the agency—and, more broadly, government's role in times of crisis. As *AN* previously reported, planning efforts in Joplin are in their early stages, and many in the community are working toward a more sustainable future in walkable city.

Properly applied, FEMA money can be an important tool for communities to upgrade neglected infrastructure and rebuild better. Early on, the Obama administration signaled that it understood this, and called for greater coordination of FEMA with HUD and federal DOT to all work in tandem with sustainability in mind. Smarter, greener infrastructure can help diminish losses in future natural disasters. It is also a great way to get still struggling architects, planners, and landscape architects back to work.

This kind of adaptive thinking is at the forefront of planning in the face of a warming world with stronger and more frequent natural disasters. Oh wait, climate change is another issue where Republican congressional leaders prefer to play politics over reality.

Until the public stops rewarding such sideshows, we leave ourselves more vulnerable to the next disaster. And we leave those already suffering in an unnecessary state of limbo. **ALAN G. BRAKE**



COURTESY UIC

## Douglas Garofalo, 1958–2011

Douglas Garofalo, one of the leading figures among Chicago's younger architects, died on July 31, the day before his 53<sup>rd</sup> birthday. A Fellow of the American Institute of Architects, Garofalo received the AIA Chicago Young Architect Award in 1995 and was elevated to Fellow in 2003. He received his Bachelor of Architecture degree from the University of Notre Dame in 1981 and acquired his Master's degree from Yale University in 1987. Doug was a tenured professor at the University of Illinois at Chicago (UIC), serving as acting director from 2001-2003 and also assisted in the co-founding of Archeworks, an alternative design school focused on addressing societal needs.

Shortly after receiving the Young Architect Award, he was published in *Metropolis* for an innovative project in the Chicago suburbs. Doug was among the first in the United States to utilize computer technology in the design of buildings and was a lightning rod for young emerging talent. Among his built projects are the award-winning Korean Presbyterian Church of New York in collaboration with Greg Lynn and Michael McInturf, a project that gained international notoriety as the first building truly conceived and executed with digital media, and for representing an alternative solution to adaptive reuse. Additional built projects include the Hyde Park Art Center and numerous residential projects. His unbuilt designs include a gateway in *Visionary Chicago Architecture*, housing for Chicago's 2016 Olympic Bid, and an urban design for Roscoe Village in collaboration with Xavier Vendrell in a forthcoming book and exhibition entitled *Designs on the Edge: Chicago Architects Reimagine Neighborhoods*, sponsored by the Chicago Architecture Foundation.

Recent professional honors include the "Emerging Voices" program at the Architectural League of New York in 2001, a one-person exhibition at the Art Institute of Chicago in 2006, a Chicago AIA Distinguished Building Award, a Driehaus Foundation Award for Architectural Excellence in Community Design for his Hyde Park Arts Center in 2007, and a United States Artists Fellowship in 2008. Doug was named a University Scholar for 2009-2012 by UIC. Bob Somol, Director of the School of Architecture at the UIC, said previously, "In addition to his professional accomplishments and teaching excellence, Garofalo is tireless in his service to the University and larger architectural community. Along with his increasing national and international acclaim, Garofalo continues to be one of the most generous and dedicated members of the University and School community."

Zurich Esposito, Executive Director of AIA Chicago, added that "Doug was a shooting star and always ahead of most. We are only just now starting to understand everything he was moving forward in design. His recent absence from the practice was palpable. His death is a huge loss for our community."

**STANLEY TIGERMAN IS A PRINCIPAL AT TIGERMAN MCCURRY ARCHITECTS IN CHICAGO.**

## MAYOR BING ANNOUNCES PROGRESS ON RIGHT-SIZING PLAN SMALLER DETROIT TAKING SHAPE

Following several months of negative press and setbacks for the Detroit Works Project (DWP)—Mayor Dave Bing's urban design initiative to reshape the city—Bing held a press conference on July 27 to announce a series of short-term interventions. The city will launch initiatives in three demonstration areas—3,004-, 2,309-, and 1,430-acre neighborhoods—and will release a new analysis on their progress in six months.

Since it launched last September, the DWP has seemed to stall several times. In December, it was unclear whether the project would re-sign noted planner Toni Griffin to head the initiative, and the confusion over who was running the project dragged on for several months. In July, the *Wall Street Journal* reported on tension between DWP and its funder, The Kresge

Foundation. Kresge, a \$3.1 billion national philanthropic foundation is headquartered in Troy, a suburb of Detroit. The article dramatized the situation as a "tug of war" between the Bing administration and Kresge over outside consultants (Griffin, who serves as an outside consultant, was reappointed to the project in April).

Bing's announcement is the first sign that the project is back on track, which includes the goals of neighborhood stabilization, improved public transit, and economic development.

The mayor defined each of the three demonstration areas as a mix of transitional, distressed and steady neighborhoods that the city had studied in order to realign resources. The city reached the definitions of the three so-called "market-types" by asking local and national experts to review conditions of housing stock, vacant land and homes, median sale price of homes, subsidized rental stock, dangerous structures, and foreclosures.

Detroit's 139-square-mile size means that many pockets of low-density development, exacerbated by abandonments and vacant lots,

are costly for the city to service. The project aims to strengthen the best areas within each demonstration zone with increased services for blight elimination, infrastructure improvements, land use, beautification, and economic development. According to the *Detroit Free Press*, "The city will carefully track changes that occur in those areas." The implication is that, should the program succeed in the three test areas, Bing will apply it citywide.

The Mayor stressed, that this program would not force residents to move. "We want people to move into the areas that are going to grow; where we have the amenities, the density," he explained.

Detroit has a \$155 million budget deficit and low census figured in 2010. The resident count was 713,000, a 200,000-person drop from the last census. Mayor Bing, a former NBA superstar and businessman, took office in a special election in May 2009 and was elected to a full-term in November 2009, may just have the political capital to tackle the Motor City's considerable challenges. **SARAH F. COX**

## ROBERTSON'S REIGN WRAPPING UP?

A very credible source tells Eavesdrop that IIT's longtime dean, **Donna Robertson**, intends to step down at the end of the year. During her exemplary 14-year deanship, Robertson honored the school's Miesian legacy while hauling it gently into the 21<sup>st</sup> century, and attracting, arguably, the region's top teaching talent. She was also a central figure in the restoration of the University's extraordinary campus as well as adding adventurous new buildings by **Rem Koolhaas** and **Helmut Jahn**. We extend a hearty congratulations to Dean Robertson on a job well done. May her successor build upon her success and continue to move the school, as well as Chicago's architecture culture, forward.

## RAHM SHOWS SOME LOVE TO ARCHITECTS

While many, including this rag, carped about **Mayor Emanuel's** appointments to the Commission on Chicago Landmarks, which included a restaurateur and an obstetrician but no architects, it appears that things are looking up. According to our sources concerning two new appointments, **Rahm** is giving architects more say in the city's built environment: **Grace Rappe**, an alum of Booth Hansen and Hoerr Schaudt, has been appointed Director of Design for the Public Building Commission, and **Erin Lavin Carbonargi**, who also trained as an architect, has been appointed the Commission's executive director. That's a great sign for public design in Chicago!

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COURTESY CAR FREE CHICAGO

### CHICAGO DRAFTS FIRST-EVER MASTERPLAN FOR A WALKABLE CITY

## PEDESTRIAN POWER

Throughout the summer in Chicago, planners have canvassed residents for ideas big and small about what works—and what doesn't—for walkers ambling their way through neighborhoods across the city.

The feedback—be it about a corner that floods following every downpour or fundamental safety concerns walkers face in communities struggling with crime—will inform the Chicago Pedestrian Plan.

"What the pedestrian plan is going to do is develop a general framework, sort of a one-stop shop for everyone to look at how we treat pedestrians in the built environment, and how we continue to encourage more pedestrians," said project consultant Mark de la Vergne of Sam Schwartz Engineering at a public meeting in Chicago's Uptown neighborhood on August 10.

The plan will establish specific goals on safety, pushing for an end to auto-pedestrian fatalities in ten years and reduced walker injuries by vehicles by 50 percent every five years. Thirty-four people were killed and 3,130 injured in pedestrian-related crashes in 2009. Both numbers are down from 2005, though the numbers do not trend consistently lower. More people were injured in walker-vehicle wrecks in 2008 than 2005, for example.

The document also is meant to serve as a tool for neighborhood organizations seeking

ways to improve local streets and will help set priorities for spending public dollars.

Kiersten Grove, the Chicago Department of Transportation's pedestrian safety coordinator, said the plan will fit into ongoing departmental efforts to add countdown timers at all city crosswalks, deploy more "leading pedestrian intervals," where a walker gets permission to cross a street while turning vehicles stay behind a red light, and roll-out "road diets," which see full lanes of traffic removed from the roadway.

The varied walking experience in different Chicago neighborhoods poses challenges for planners creating a citywide document. "We don't have the same issues across the city," de la Vergne acknowledged. "In Jefferson Park, they have tons of infrastructure issues. Talking in Little Village, we heard lots of issues about crime."

At the hearing, Lorraine Kells, who said she had moved back to Chicago from California, contrasted driver behavior on the West coast with her recent experiences in Chicago. "In Berkeley, you could close your eyes and step off a curb, and cars will slam their brakes and stop," she said. "In Los Angeles, cars will stop if there's a pedestrian in the crosswalk. In Chicago, that doesn't happen."

"I've never been hit, but I'm in constant fear of crossing streets," another woman in the audience chimed in.

Resident Ken Cluskey spent part of the Uptown meeting pointing out some locations along the city's busy Western Avenue corridor he believes could be made better for walkers. Still, Cluskey thought Chicago deserved some credit for its present walking environment. "It is one of the most, in my opinion, pedestrian friendly cities in the country," he said.

Siim Soot, the former director of the University of Illinois at Chicago Urban Transportation Center, said the pedestrian planning effort was part of a general shift in how cities, including Chicago, think about getting around. "I would just generally say the city is much more inclined to support non-motorized forms of transportation," he told *AN*. "Whether that's pedestrians or biking, the city is in tune with what's happening nationally."

A draft of the plan is scheduled for release by the end of the year. **MICAH MAIDENBERG**

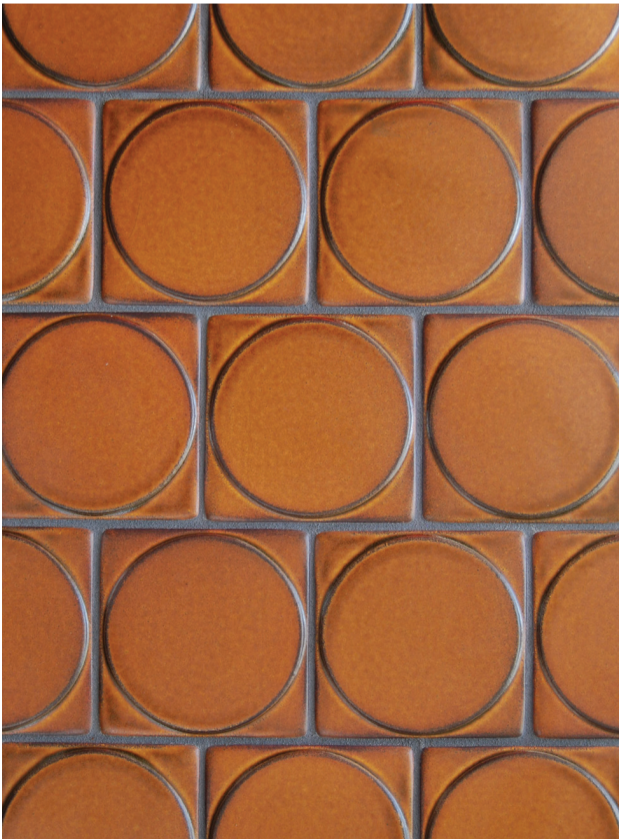


MR. LEE PHOTOGRAPHY/COURTESY TRIBUTE

### > TRIBUTE

800 South Michigan Avenue  
Chicago  
Tel: 312-957-0000  
Designers: Steven Dandrea  
Interior Design: Houts Architects

Located in the midcentury Essex Inn, Tribute offers "classic American comfort food with a twist," according to owner Phil Fernandez. Working with interior designer Steven Dandrea and architect Randy Houts, Fernandez sought to create a space that acknowledged the restaurant's modern setting while capturing the warmth of a home. The team also wanted to use recycled or reclaimed finishes wherever possible, in keeping with the overall sustainable agenda of the hotel. They started by clearing out the space and opening up floor-to-ceiling views of Grant Park. A Pop-inspired partition divides the dining room from the bar/lounge area, which also features a chef's table on an elevated platform. "We wanted to create two distinct areas but still be able to feel the activity throughout the space," Fernandez said. Chairs at the chef's table feature woven seats made from recycled seatbelts, while Jacobsen-inspired chairs and barstools are used throughout the dining room. Three large-scale custom light fixtures, fabricated by Salvage One, combine elements like old streetlights, wood barrel-ribs, and strips of vintage movie film serving as light diffusers. **AGB**



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THE ARCHITECT'S NEWSPAPER SEPTEMBER 14, 2011



**VILLAGE GREENER** continued from front page served as a transitional zone between two very different worlds. With Cabrini Green demolished, the development's owners, which include four area churches, are looking to vastly expand Atrium Village by adding retail and open space, all while staying true to its social mission.

Working with Chicago-based FitzGerald Associates Architects and Seattle-based Bumgardner, the owners are planning an enlarged Atrium Village, with four high rise towers, a series of townhouses, and two acres set aside for open space. In its current state, Atrium village consists of an eight-story

building surrounded by low-rise apartments. In accordance with the thinking of the time, the project was built "defensively," according to Michael DeRouin, president of FitzGerald, with surface parking lots placed at the corners and a perimeter fence encircling the property. More than a quarter of the seven-acre site is given over to parking lots.

Pending approval from community groups, Alderman Walter Burnett, and the Chicago Plan Commission, the new Atrium Village will have all underground parking, as well as approximately 40,000 square feet of retail space, including one large retail space to be leased to a local grocery store. The four



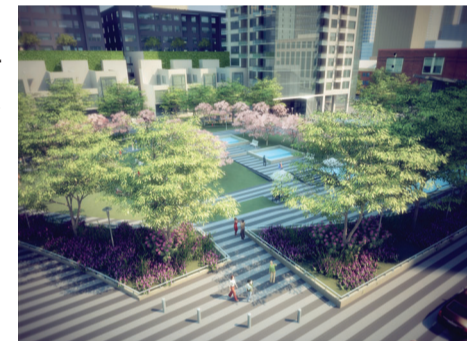
towers, stepping up from 28, 36, and 41 to finally 44 stories, will anchor the corners of the site. A two-acre park, designed by Hitchcock Design Group, will be open to the public and accessible mid-block through an entrance on Wells Street. The tower podiums will feature green roofs and roof gardens, including one devoted to rooftop farming. The entire project will include over 1,600 units, 320 of which will be affordable housing, a slight increase in the current ratio at Atrium Village.

The project has met with enthusiastic reviews from residents. "We got a standing ovation when we said that every unit would have a washer/dryer," DeRouin said. The careful phasing, which is designed to displace as few residents as possible, as well as the long-term tenant-landlord relationship, also played a major role in winning over residents. "There's a lot of trust there," he said. The plan calls for the demolition of approximately 48 units at the corner of Division and Wells streets, with relocated residents having the option to return. A 300-unit tower would rise in its place to house residents while the next portion is cleared for the following phase, a process that would be repeated over four phases. The entire build-out is expected to take ten to 15 years.

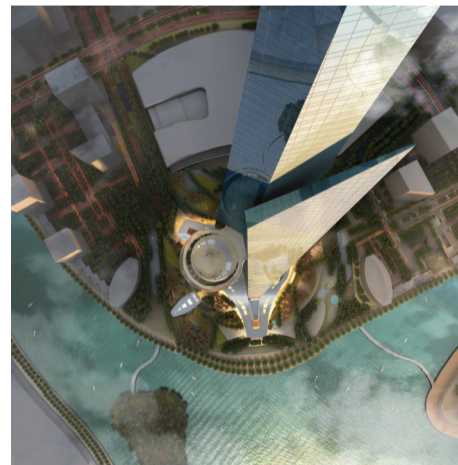


**Clockwise from top left: The mixed income towers plus townhomes surround a park; new retail; engagement with the street; two-acre park tops an underground parking garage.**

The development team and the architects recently held an initial meeting with the Old Town Chamber of Commerce. They aim to meet with the broader community soon, DeRouin said. The development team hopes the community will see the enlarged project as a better use of the near-downtown parcel. And, he added, "No one really believes there should be large surface parking lots so close to downtown Chicago." **AGB**



COURTESY FITZGERALD ASSOCIATES ARCHITECTS



**KINGDOM COME?** continued from front page 163 occupied floors reaching about 650 meters, with an additional 100 meters set aside for a possible pendulum mass dampener (to prevent the building from swaying), and the remaining 250 meters will be all spire. Housing office space on 300,000 square feet of the lower floors, the tower continues with seven floors of hotel rooms, more than 100 floors of residential units, and two sky lobbies. The 125<sup>th</sup> and 126<sup>th</sup> floors will feature an observation deck, while the 157<sup>th</sup> floor will boast a projecting sky terrace for the "super penthouses" at the very top levels.

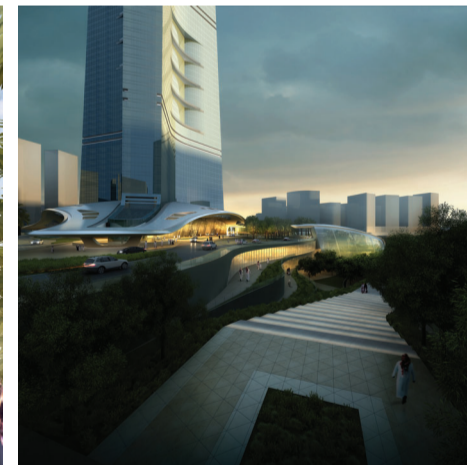
Jeddah serves as a gateway to the Mecca pilgrimage route, so the developers expect it to appeal to wealthy buyers from across the Muslim world. "It's also a resort area. Half the year it feels like California," Smith said. Some of the penthouses may be up to six



stories, which Smith believes could be of interest to very large families, not uncommon among Saudi Arabia's elite.

The Burj Khalifa, the current world's tallest title-holder, is a series of bundled tubes, which step down 27 times. The design, also by Smith during his tenure at SOM Chicago, helped mitigate the massive wind loads associated with super tall buildings. The Kingdom Tower, by contrast, will feature angled sides, which Smith believes will be even better at shedding wind loads. The building is Y-shaped in plan with a triangular core. Thornton Tomasetti is the project's engineering firm.

In addition to the tower, Smith and Gill are also designing an adjacent one million-square-foot shopping center and are planning the waterfront district that will include twelve other buildings. "With projects like this, you gain international attention. They give an identity to the city, and often become a



COURTESY AS + GG

**From far left: The tower will be a kilometer high; it will anchor Jeddah's new waterfront development; at the street level; Smith and Gill are masterplanners of the surrounding area.**

symbol for the entire country," Smith said. The firm prevailed over SOM Chicago, KPF, Pickard Chilton, Pelli Clarke Pelli, and Foster and Partners to design the 5.7 million-square-foot tower. Prince Alwaleed Bin Talal Bin Abdulaziz Alsaud, nephew of King Abdulla, and Jeddah Economic Company, are developing the project along with several other partners. **AGB**

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The Kauffman Center backs up to a new park built over underground parking. Right: The cable-stayed glass foyer is a vast new public gathering place.



TIMOTHY HURSLEY

**SAFDIE'S SHELLS** continued from front page Theatre. On September 17, the opening festivities will continue with violinist Itzhak Perlman in the 1,600-seat Helzberg Hall.

Top-flight performers signal the ambitions for the project and for the city as a whole. Originally conceived as three separate halls for each performance ensemble, the project reverted to two spaces due to budgetary constraints. Nonetheless, the two large shells mark the important debut of the Symphony in Helzberg Hall and the Opera and Ballet in the Muriel Kauffman Theatre. A cable stayed grand foyer and lobby enclosed by etched glass connect the Hall and Theatre with a grand terrace facing south towards the

emerging Crossroads Arts District. Moshe Safdie of Safdie Architects explained, "We wanted to reverse the assumption that the lobby should be facing north towards downtown. The site almost demanded it."

Central Avenue dead-ends at the KCPA exactly where the space between the two performance halls creates the cavernous north entrance. This dramatic back end serves as the gateway for the Bartle Hall Convention Center and the rest of the downtown central business district.

In 2002, Julia Kauffman, daughter of Ewing Kauffman of the Kauffman Foundation and Marion Laboratories, began courting Safdie and eventually asked him to visit the site of

the future cultural center. Said Safdie, "It was a relationship that cemented itself."

Since construction began in 2006, the communities around the KCPA have been getting ready with new shops, restaurants, and infrastructure. To increase pedestrian access from downtown, the Missouri Department of Transportation allocated \$4.9 million to completely reconstruct the Broadway Bridge across Interstate 670. Directly adjacent to the KCPA, a Kansas City-funded \$47 million 1,000-car underground parking garage has also been built. Jan Marcason, 4<sup>th</sup> District Kansas City Councilwoman, explained, "The Center was a catalyst for the City to make many improvements and connections to surround-

ing neighborhoods."

Set at the foreground of the downtown Kansas City skyline, the KCPA plays a supporting role with its taller neighbors. Its sloping curves emerging from a hilltop vantage-point both embrace and accentuate Downtown Kansas City. "Its location shifts the center of the upper and lower city," Safdie said. Downtown Kansas City sits atop the bluffs at the confluence of the Missouri and Kansas Rivers.

Marcason said, "This has brought world-wide attention to Kansas City as a center for arts, and we have used it as a focal point to showcase our many cultural institutions."

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Mortenson team members pictured from left to right: Cy Rangel, Bill Gregor, Cindy Finstad, Ryan Poropat.  
(Construction team for the recently completed OSF Saint Francis Medical Center and Children's Hospital of Illinois)

**Mortenson**  
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THE ARCHITECT'S NEWSPAPER SEPTEMBER 14, 2011

DESIGNERS: 4240



Clockwise from top left: A perforated metal screen admits light but ensures privacy; orderly, elegant work stations overlook an interior courtyard; private offices off the court; a residential-quality kitchen; cladding materials are sleek industrial.

Bankruptcy is not a cheerful jumping off point for any design project, but in the new offices for a law firm specializing in the subject in Chicago's West Loop, local architecture firm 4240 has created an uplifting and open environment. "There's a lot going on in this little building," said Robert Benson, design director at 4240. "It was important to strike a great work-life, public-private balance."

Taking its lead from the site's former occupant, an automotive repair shop, the design of the 10,000-square-foot office combines industrial materials with luxurious, refined finishes. From the outside, an aluminum split-roof lifts skywards and folds down over the south-facing glass wall as a perforated screen. Supported with steel beams, the permeable veil is part of the interplay between shared and private space. From the entry, the only fully transparent area to the outside, clients are led west along the glass-walled, screened corridor into one of four doorways to the conference rooms. Here

Benson used bamboo flooring and different shades of yellow in the rooms to create a warm environment, while the perforated aluminum screen allows light to flood in while keeping public scrutiny out.

From here the firm's clients move through a second door into the central space to the four rows of white-top desks with custom-built fixed leather bench seats. The rows are divided with boxy glass-fronted shelving units. The ceiling's exposed ducts and pipes, and the bands of polished concrete floor, reflect the overarching industrial aesthetic. Indeed, the law firm's owner initially wanted to convert the existing repair shop and retain its rooftop car park. When 4240 found it to be structurally unsound, Benson designed the new offices from the ground-up on the site, incorporating the car culture throughout the design, including a private three-car garage at the north corner.

The programming itself falls into this concept. "We realized there were parallels between

the repair shop and the way the law firm works to solve problems," said Benson. Even in the surrounding grounds, landscaping divides lanes of planting in red and yellow blooms, while internally the desks align with the conference rooms. Angled steel square tube supports—painted with metallic car finish—catch the lower roof and the taller split section roof along the south of the work area, connecting to steel roof beams and setting the spatial tone for the "lanes." "While the material defines the spaces, the columns set a rhythm," said Benson.

From the central work area the two raised private offices and the internal courtyard are visible to the north through glass walls. Though accessible to all staff, the courtyard acts as a transition space between the more public work area and the individual offices. The owner enters his office suite, which has a gym and bathroom, through the garage.

To the east, the Ernestomeda kitchen offers an oasis with a stone surface island and huge

cooking area, which also allows for informal meetings. Though originally designed to have a scrim fabric over the glass walls, the client wanted to keep the view to the Willis Tower and downtown open. The kitchen is screened from the work area, however, and set beyond the white glass private office wall.

"Light has been one of the main principles of the design," said Benson. Though the work area is located to maximize privacy and incubate the firm's hard-working ethos, it is flooded with light from the split-roof's south-facing strip skylight and glazed roof section over the courtyard. The architects also put a circular pattern in the glass to mimic the perforated screen and draw in a softer light. "It is tight and cool and reserved during the day," said Benson, "and at night it's warm, and from the street, it's lantern-like." **GWEN WEBBER**

## RESOURCES:

### Bathroom fixtures:

Kohler  
[www.kohler.com](http://www.kohler.com)

### Exterior:

Fabral Architectural Systems  
[www.fabral.com/archcomm](http://www.fabral.com/archcomm)  
Accurate Perforating  
[www.accurateperforating.com](http://www.accurateperforating.com)

### Flooring:

Teragren Bamboo Flooring  
[www.teragren.com](http://www.teragren.com)

### Kitchen:

Ernestomeda  
[www.ernestomeda.com](http://www.ernestomeda.com)

### Lighting

Alight  
[www.alights.com](http://www.alights.com)  
Bega  
[www.bega-us.com](http://www.bega-us.com)  
B-K Lighting  
[www.bklighting.com](http://www.bklighting.com)  
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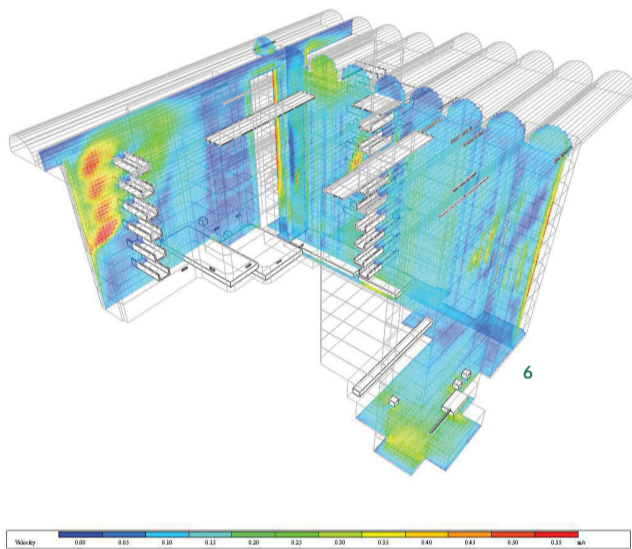
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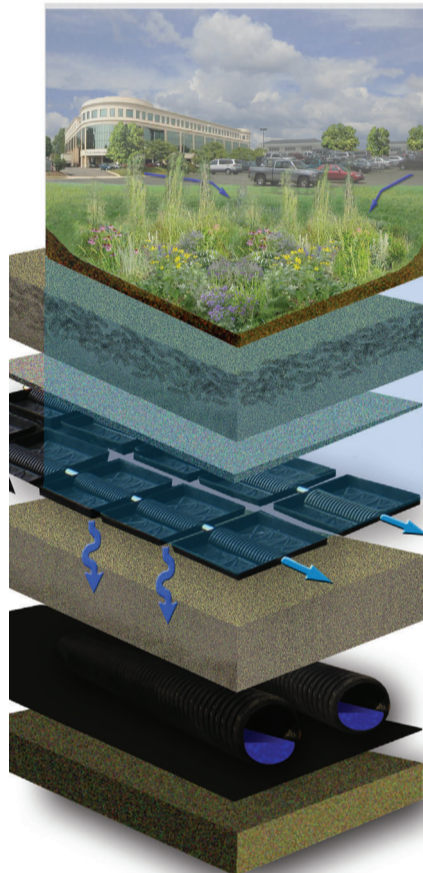
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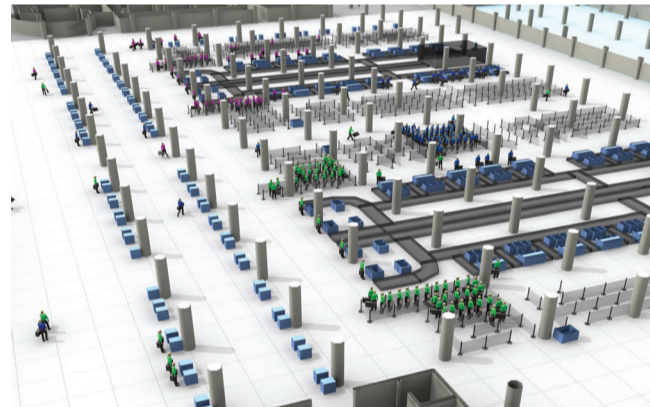
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4

# UNDER CONTROL

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JENNIFER K. GORSCHKE

## 1 MULTI-V SYNC II LG

As building owners and developers request a return on investment within three years of purchasing an energy efficient HVAC system, LG has developed a cost-effective Multi-V system suitable to a range of facilities. According to the company's research, the Multi-V Synch II, designed for applications at hotels, high-rise residences, and multiple tenant shopping centers, can reduce the annual HVAC operating expense for commercial buildings to an average of \$0.84 per square foot.

[www.lg.com](http://www.lg.com)

## 2 GRAFIK EYE QS WIRELESS LUTRON

Lutron's GRAFIK Eye QS Wireless is a customizable way to control electric light and daylight from one simple keypad, allowing users to save energy while meeting the functional requirements of commercial or residential spaces. By using the GRAFIK Eye QS Design Tool, designers can select the desired number of light zones and shade groups, and even keypad color and engravings, on the Lutron web site. The GRAFIK Eye QS PC Programming Tool allows the entire system to be configured via PC desktop.

[www.lutron.com](http://www.lutron.com)

## 3 PORT SCHINDLER

Schindler Elevator Corporation's new Personal Occupant Requirement Terminal (PORT) can ensure that elevator passengers move through a building in the most efficient way possible. The system incorporates an Energy Control Option (ECO) mode, which defines the average acceptable elevator waiting time for a building, placing unnecessary elevators on standby or sleep mode and saving energy throughout the day. PORT is compatible with new or existing elevator systems from any manufacturer.

[www.us.schindler.com](http://www.us.schindler.com)

## 4 MASSMOTION OASYS LIMITED

Developed by design, planning, and engineering firm Arup, the MassMotion pedestrian and crowd analysis tool is now available to the public via software maker Oasys Limited. The software predicts the movement of up to hundreds of thousands of pedestrians, each with individual personalities and unique agendas based on detailed human behavior research. MassMotion can simulate a range of situations, including multi-floor, station, special event, and evacuation scenarios, ultimately saving time and money during the design and construction process.

[www.oasys-software.com](http://www.oasys-software.com)

## 5 EPIC SYSTEM FIRESTONE

While typical water management designs discharge water from the site or store it in an open reservoir, taking up valuable space, Firestone's Environmental Passive Integrated Chamber (EPIC) is an onsite water management and reuse system designed to collect, filter, retain, and distribute water below ground. Depending on its location and application, the customizable system minimizes the amount of pollutants that enter groundwater and can irrigate a site using 50 to 85 percent less potable water than traditional systems.

[www.firestonesp.com](http://www.firestonesp.com)

## 6 IES VIRTUAL ENVIRONMENT INTEGRATED ENVIRONMENTAL SOLUTIONS

IES VE (Virtual Environment) software is designed to predict the future energy use and sustainability of a broad range of building models. When used early in the design process, the software allows for corrections like building orientation to wind direction and placement of glazing. Tools like the Carbon Assessor can be applied to a group of buildings and managed by several users via the web, allowing building owners to comply with carbon reduction plans over the course of several years.

[www.iesve.com](http://www.iesve.com)

**DOWN BY THE RIVERSIDE** continued from front page long vacant land between Cincinnati's Central Business District and the Ohio River.

While The Banks' site has long been vacant, this is no blank slate. The project occupies a rectangle of land that has served as Cincinnati's laboratory for urban design since the city's inception. To clear the way for 1961's I-71 / Fort Washington Way, a dense riverfront district was demolished and the resulting void filled with modernist mega-structures (including the Reds' Riverfront Stadium of 1970) that left the city landlocked for decades. Other sites were entertained before the construction of two new stadiums in the 1990s, but in 1998 the public voted in favor of again siting the buildings on the river. Recognizing the flaws of this strategy but also its potential, the city appointed a commission to study the construction of a finer-grained urbanism between the stadiums and adjacent to the Ohio. In 2007, Carter and The Dawson Company partnered with the City of Cincinnati and Hamilton County to pursue financing for The Banks. Construction of Phase One broke ground in 2008.

According to Terry Grundy, a professor of urban planning at the University of Cincinnati, the urban design here is smart. "The early concepts for The Banks development were just right: reclaim a scruffy and long-neglected riverfront for the city's future; put in a mix of public amenities

and residential and commercial developments to add to downtown's residential population and tax base," Grundy wrote in an email. The plan also "integrates the new structures with contiguous high profile infrastructure like two new sports stadiums, the National Underground Railroad Freedom Center, and one of America's most charming and historic 19<sup>th</sup> century bridges, and connects it all to the historic Central Business District."

The blocks of Cooper Carry's master-plan, essentially an extension of downtown's gridiron, average approximately 260 by 390 feet, or roughly half the size of a Midtown Manhattan block. Built out at six or seven stories, this density is roughly the scale of Haussmann's Paris. Programming is textbook Jane Jacobs: retail at ground level, residential apartments in various configurations above, office and hotel sprinkled throughout. The architecture is fairly banal though, with nothing as formally inventive as Daniel Libeskind's The Ascent directly across the river. "The Banks' scale, massing and layout seem to be just right and will eventually create a vibrant urban neighborhood along the Ohio River waterfront," said Randy Simes, urban planner and editor of UrbanCincy.com. Sasaki's adjacent Riverfront Park and a stop on Cincinnati's forthcoming streetcar enhance the district's appeal.

For all its urban design strengths, The Banks still accommodates cars, a lot of cars. The entire first phase sits on

a massive 1,800-car parking podium, and there's also an above-ground garage. Simes explains, "While the underground parking was necessary in order to lift the massive, mixed-use development out of the Ohio River floodplain, the above-ground parking was not." Presumably the development team is hedging its bets in a city still beholden to the automobile, yet these garages are a wasted opportunity to encourage more Cincinnatians to adopt a car-free lifestyle. They also were hugely expensive and required massive public subsidy from city, county, state, and federal sources.

In a country that long ago ceded its reputation for bold city-making to Europe and Asia, the construction of a dense new urban district in a mid-sized American city is grounds for optimism. The Banks was touted as a savior for Cincinnati, and the project had unusually strong support from Mayor Mark Mallory and other elected officials to push it forward. Despite its flaws, The Banks probably will be very good for Cincinnati. But given the amount of subsidy the project required, it is questionable whether this is a viable template for other American cities attempting to add inner-city density, especially given cash-strapped local, state, and federal governments.

TRAVIS R. EBY

AT DEADLINE

## SCHRAGER TAKES ON CHICAGO

The Ambassador East Hotel is getting the Ian Schrager treatment and will be transformed into the PUBLIC Hotel. It seems the sluggish economy has dampened the Schrager glitz factor, somewhat. The famed hotelier is now "anti-design" and "sick of slick," according to a statement. As always, Schrager's design/architecture guru Anda Andrei will manage the tone—which promises plenty of "no color colors." Heavyweight design firms Yabu Pushelberg and Gabellini Sheppard are contributing to the Broad Shouldered effort, *AN* has learned. The legendary Pump Room will keep its name and Jean-Georges Vongerichten will take over the menu. Even while claiming to quash the wow-factor, there are plans afoot for a 24 karat gold painting by Brooklyn artisans Callidus Guild and 500 suspended orbs that are part of a light installation by Milan's Dilmore Studios. The hotel will officially open on October 11.

## WOODLAWN RISING

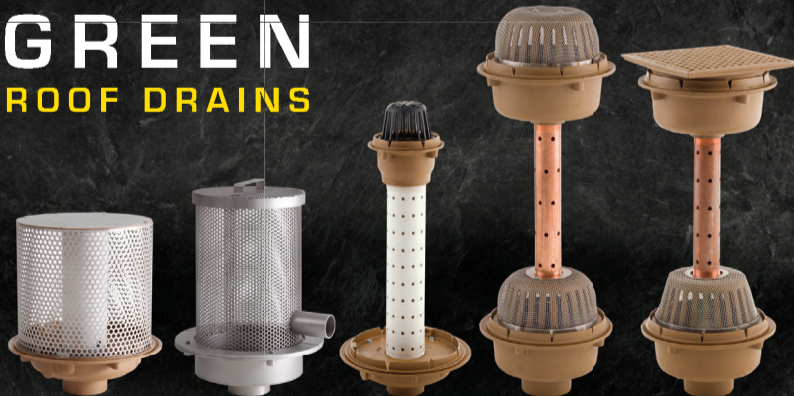
Grove Park Plaza is getting help from an old friend. The district, once represented by State Senator Barak Obama, is getting a much-needed infusion of more than \$30 million as part of the Housing and Urban Development's Choice Neighborhoods program. The federal funds will be used to help refurbish more than 500 Section 8 housing units at the 12-acre site in Woodlawn. Market rate rentals and homeownership will be thrown into the mix as HUD plans to add another 400 units to the site. Chicago made the shortlist for the program along with Boston, New Orleans, San Francisco, and Seattle.



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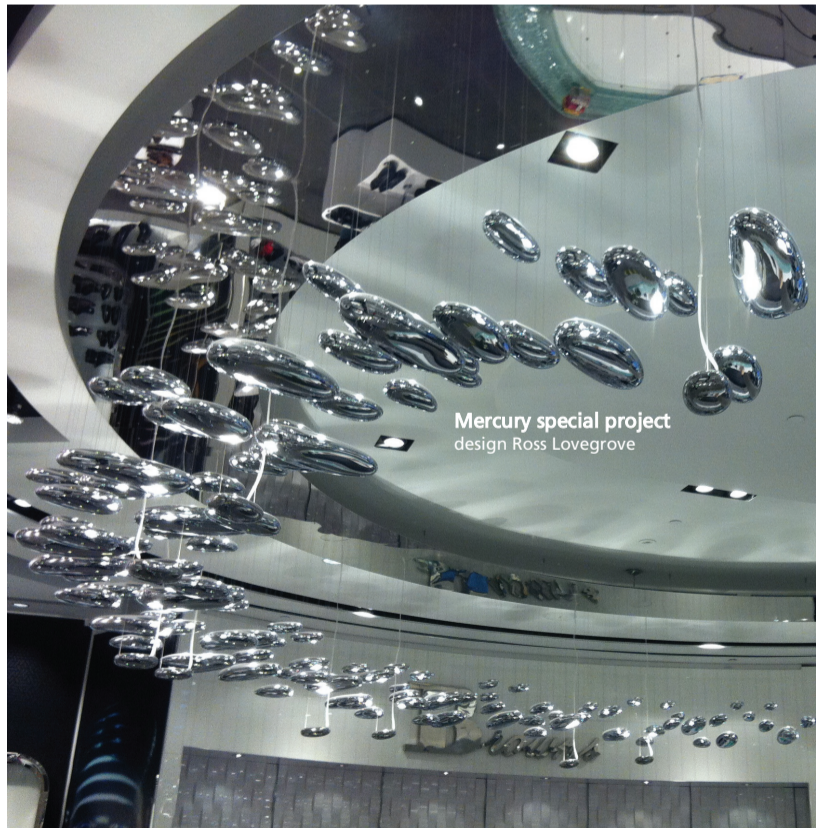
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# GROWTH SPURT

ARCHITECTURE IS TAKING AN ACTIVE INTEREST IN LIFE SCIENCES THAT GOES WELL BEYOND BIOMIMICRY. WILLIAM MYERS DIGS IN.

As building technology races ahead, science propels it to help meet new and ever-changing standards. In the nineteenth and twentieth centuries, the breakneck tempo of progress was fueled largely by physics and chemistry, delivering a host of tools to the architect, from reinforced concrete and steel frame construction to PVC and low-emissivity glass. Today, it's biology, as promising technologies are emerging from nature and involve stepping beyond

mimicry to literally harnessing living organisms and systems to build ecologically. Le Corbusier's steel and glass "machine for living in" may soon give way to a "living machine" or, as Salvador Dalí wrote of the future of architecture in 1933, "It will be soft and hairy."

The increased urgency to lower the negative environmental impact of architecture is difficult to overstate. The life cycle of buildings is responsible for roughly half of CO<sub>2</sub> emissions worldwide,

a proportion that grows as urbanization intensifies, with the majority of the world living in cities since 2008. The resulting natural resource scarcity, pollution, and decreasing biodiversity threaten both social stability and long-term environmental health. In short, current practices pose tremendous risks for the future, and approaches once thought impractical or radical may illuminate the way forward.

The research among academics and practitioners

into biology-driven design is farther along than one would expect. And the issues raised are challenging and range far—from radically rethinking the time frame it requires to grow structure to acknowledging that architects and scientists do not even use the same language and may need to invent a new one to communicate.

One recent project that creatively and presciently addresses these issues is the footbridge at Lake Constance near the University of

Stuttgart in Germany. This design incorporates engineering with living plants to integrate architecture with its immediate environment. The designers Ferdinand Ludwig, Oliver Storz and Hannes Schwertfeger call this approach Baubotanik, which they developed as part of their PhD research at the Institute of Modern Architektur und Design IGMA at the University of Stuttgart. The bridge blends research and application and takes a critical stance: by embracing what the archi-

tects call an "aesthetic of uncertainty" in its use of continually changing, living materials, Baubotanik is meant to undermine the implicit claims of traditional architecture to be stable, permanent, and self-sufficient.

Baubotanik utilizes trees as load-bearing systems and harnesses what the designers call their "constructive intelligence," as branches naturally strengthen in response to stress or increased loads. At the same time, the practice exposes



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**Opposite page:** A footbridge at Lake Constance near Stuttgart, Germany, is supported by willow trees whose trunks and branches have been lashed together. **Above left:** The footbridge is made out of 80 bundled struts, each containing 12 or more plants each. These support a 22 meter, steel-grate walkway and handrail. **Above right:** Trees thicken around points where the handrail intersects them, adding strength. **Below:** Spanish architect Alberto T. Estévez, who directs a research group on Genetic Architecture at the Universitat Internacional de Catalunya, imagines genetically-altered bioluminescent trees replacing street-lights in Barcelona.

designers to the bio-dynamics and unpredictability of natural growth. Built on a low-lying wetland into which a classical support structure would sink, the footbridge is constructed from thickly planted willow, a tree with uniquely aggressive, strong and deep roots, known for piercing drain pipes ten or more feet underground. Robust like a tremendous weed, willows grow rapidly, can be readily bred from small cuttings and can be grown crosswise to form a stable meshwork.

The architects believe that this process, by forcing the builder to navigate the conflicts and lack of control inherent in the materials, creates a form of architecture characterized by serendipity, learning and risk (a fungal disease can kill several trees and destabilize a structure). The process also lengthens construction timeframes with plants needing to be almost a year old to be useful, and plants support limited weight. The tallest test structure is a slim tower 30 feet in height with a 90-square-foot footprint and requires 100 small trees.

Baubotanik yields two long-term environmental benefits: an incentive for the structure's owner to maintain healthy conditions for the trees, such as soil quality, and the creation of habitats for several species. In effect, structures built with trees can

work like coral reefs, providing footholds for small but rich ecosystems including birds and insects. Several Baubotanik test structures have been completed in Germany to date, and the technique, which involves a complex procedure of grafting and stressing trees to bend and strengthen them, is now a focus of study at the University of Stuttgart. The approach is also being considered by the non-profit LiloRann as a means to build green walls to halt desertification in North Gujarat, India.

A similar but potentially more far-reaching development is the creation of self-healing BioConcrete, which is essentially traditional concrete infused with specialized bacteria and nutrients. The material's "infection" is harmless to humans and has the effect of filling eventual cracks in the concrete through a natural process called biomineralization. The bacteria secrete limestone that effectively fills any fissure that appears from normal wear and tear. After proving the concept many times in the laboratory, Henk Jonkers of the University of Technology at Delft, The Netherlands, is now focused on testing to find precise conditions under which this new technology can be reliably and safely applied. Jonkers' objective is "to use bio-based materials and processes for civil

engineering practices in order to reduce environmental pressure, acknowledging that in nature no waste is produced as everything is continuously recycled."

The positive impact of BioConcrete is potentially vast, as it can lengthen the lifespan of concrete while lowering the cost of its maintenance. In fact, a full five percent of human-made carbon emissions arise from the energy-intensive process of making billions of tons of concrete every year, so any

marginal improvement in its performance can yield far-reaching effects. If widely applied, BioConcrete may become the 21<sup>st</sup> century analog to re-enforced concrete, designed for better ecological performance in the long term by integrating a symbiotic and invisible living process into architecture.

A third project that integrates living systems is HOK/Vanderweil's visionary Process Zero proposal, a retrofit solution for a hulking, 1960's era General Services

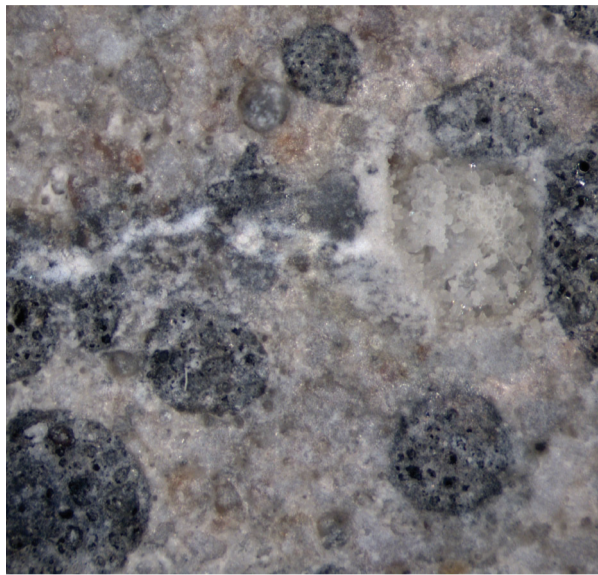
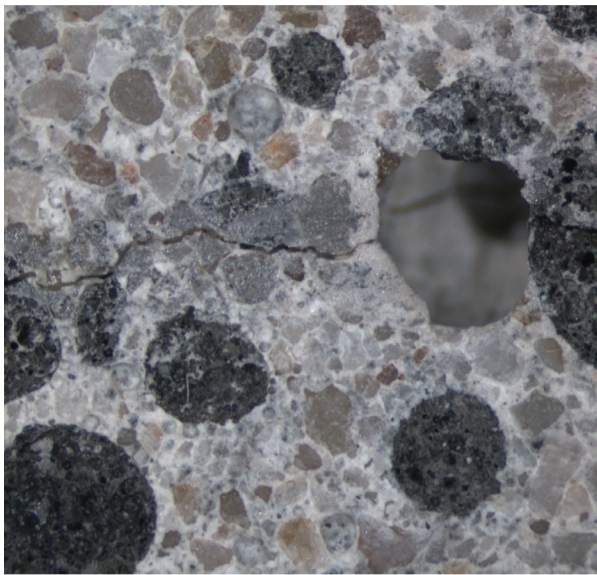
Administration (GSA) building in downtown Los Angeles. The proposal won *Metropolis* magazine's Next Generation Design Competition in 2010, which called for a zero-footprint retrofit. The design reduces the structure's overall energy demand by 84% while generating the remaining 16% on-site with natural algae and photovoltaic film. The principle strategy guiding HOK's team, led by Sean Quinn, was to consider the "building as a cell" interdependent with its

environment. From this point of view the team aimed to choreograph natural systems with mechanical processes to achieve its goals.

"We explored the inherent abilities of algae to purify air and water, and then investigated the means to harness energy from it," explains Quinn. This is achieved through bioreactors that convert oils from algae into energy, a technology already in use on several university campuses. The system would cover 25,000



COURTESY ALBERTO ESTÉVEZ, UNIVERSITAT INTERNACIONAL DE CATALUNYA



COURTESY HENK JONKERS

**Left:** Close-up view of BioConcrete showing small hole and crack. **Right:** Bacteria have repaired the crack by secreting limestone, a process they perform naturally. **Below:** HOK and Vanderweil's Process Zero project is retrofitting a GSA building in Los Angeles with natural algae and photovoltaic film to reduce energy consumption and self-generate all required power. **Bottom:** In Urbaneering Brooklyn, Terreform1 reimagines the city as a network of ecologically active pathways, providing and recycling all vital resources to support the population.

square feet of the building's envelope with a network of tubing, capturing sunlight and naturally absorbing CO<sub>2</sub> from the air. Coupled with this system, more than 60,000 square feet of photovoltaic film would cover parts of the roof and facade for both shading and energy collection.

To develop this unique bio-integrated solution, Quinn and his team consulted with biologist Thomas Nassif to understand the potential of growing algae as they envisioned, and architecture and engineering professor Sooyeon Cho to calculate potential energy generation. Quinn notes: "These interactions might have been unusual a few years ago, but it's more common now and absolutely essential to engage outside experts to develop environmental solutions. Their role, as it expands in the coming years, will be invaluable."

To facilitate cross-pollination among disciplines, the Synthetic Aesthetics project was launched this year by the University of Edinburgh and Stanford University with funding from the National Science Foundation. It formed six scientist-designer teams from around the world to "help with the work of designing, understanding and building the living world." Each team is developing a research goal based on shared interests and points of connection between issues in participants' respective fields. In one example, the architect and Columbia University professor David Benjamin and postdoctoral researcher Fernan Federici from the University of Cambridge are exploring how to use biological systems as design tools that might

augment or replace conventional methods. Specifically, they are investigating ways to fabricate synthetic composites by creating novel morphogenetic mechanisms in bacteria and plants, a process that contrasts with digital fabrication and CNC machines with fixed and pre-determined physical outputs. The *Synthetic Aesthetics* project takes the position that synthetic biology will inevitably be critically important to numerous disciplines—from art to urban planning, and that cooperation among fields of study at this early stage is essential to enable the very best inclusive and responsive technology development.

Pioneering in this new space is the Brooklyn-based One Lab, recently launched by New York University professor and urban planner Mitchell Joachim. The two-week program offers instruction to students, architects, biologists, urbanists, and artists interested in collaborating across disciplines. Activities focus on harnessing living matter for design and range from instruction in synthetic biology and the basics of genetic engineering, to computation and parametric design. The program's goal is to encourage, cultivate, and achieve synergies that would otherwise be missed because practitioners and educators are often siloed in their particular areas of expertise. Joachim's firm Terreform1 recently won a Victor Papanek Social Design Award sponsored by the Museum of Arts and Design and the University of Applied Arts in Vienna for their Urbaneering Brooklyn proposal, which imagines Downtown Brooklyn 100 years in the future as a inte-

grated organism.

Taken together, these design experiments and collaborations anticipate exciting developments in architectural education, such as integrating curricula with

basic biology courses and lab work. The new crop of architects may need to know their way around a microscope if they mean to create a next generation of responsive building materials or to

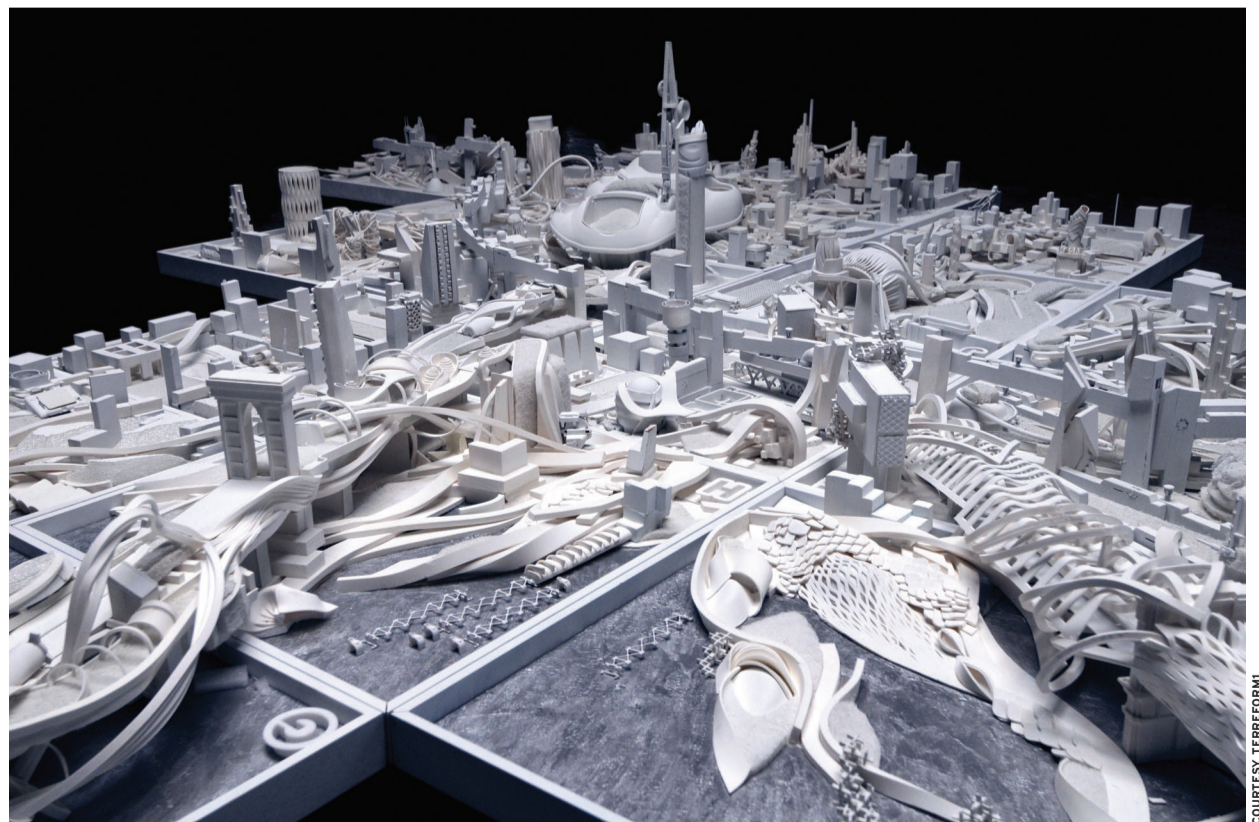
find optimal methods for integrating built and natural environments. And they'll need to adopt a new aesthetic outlook by relinquishing the control traditionally so fundamental to the practice and by integrating the uncertainty of biology. Such change won't be easy: research has shown that scientists and designers encounter obstacles reconciling differences in methodology, expectations of timeframe, and even language. Yet, the life sciences offer a link to those natural processes operating with

astoundingly efficient economies of energy and materials—all powered by the sun. In the age of climate crisis and with increasing demands on building performance, collaborations that learn from and harness the living world will multiply, and may even remake the world a little more like Dalí imagined it.

**WILLIAM MYERS TEACHES AND WRITES ABOUT THE HISTORY OF DESIGN AND ARCHITECTURE. HIS UPCOMING BOOK *BIO-DESIGN* WILL BE PUBLISHED BY THAMES & HUDSON IN 2012.**



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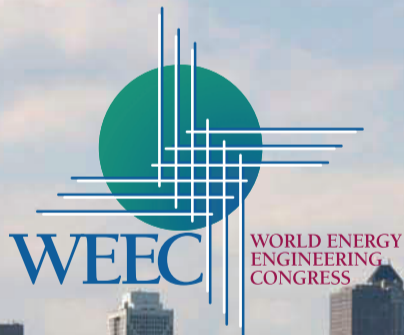
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### FEATURED SPEAKERS



**Wednesday, October 12,  
2011/ Opening Session**

The Great Ocean  
Conservation and  
Sustainable Management  
Alexandra Cousteau, Environmental  
Advocate, Water Policy Expert

**Friday, October 14, 2011/ Keynote  
Luncheon**

Powering our Energy  
Future: A Conversation  
with T. Boone Pickens  
T. Boone Pickens, Energy  
Activist and Chairman, BP  
Capital Management



SEPTEMBER

WEDNESDAY 14  
**LECTURE**

**Loyola University Chicago:**  
**Realizing a Green Urban Campus**  
*Devon Patterson, principal,*  
*Solomon Cordwell Buenz*  
12:15 p.m.  
Chicago Architecture  
Foundation  
224 South Michigan Ave.  
Chicago  
caf.architecture.org

THURSDAY 15  
**EVENT**

**Architectural Tour:**  
**Poetry Foundation**  
6:00 p.m.  
Poetry Foundation  
61 West Superior St., Chicago  
www.aiachicago.org

FRIDAY 16  
**EVENT**

**Lugar Collegiate**  
**Energy Conference**  
10:00 a.m.  
Indianapolis Museum of Art  
4000 Michigan Rd.  
Indianapolis, IN  
www.imamuseum.org

SATURDAY 17  
**EXHIBITION OPENING**

**Re:Chicago**  
DePaul Art Museum  
2350 North Kenmore Ave.  
Chicago  
museums.depaul.edu

**Inside Marina City:**  
**A Project by Iker Gil and**  
**Andreas E.G. Larsson**  
The Art Institute of Chicago  
111 South Michigan Ave.  
Chicago  
www.artic.edu

EVENTS

**Harbor Country Tour:**  
**Margaret McCurry Homes**  
10:00 a.m.  
Architecture and  
Design Society  
The Art Institute of Chicago  
111 South Michigan Ave.  
Chicago  
www.artic.edu

**Private Tour of**  
**Frank Lloyd Wright's**  
**Glasner House in Glencoe**  
2:00 p.m.  
Location upon reservation  
Chicago  
www.glessnerhouse.org

SUNDAY 18  
**EXHIBITION OPENING**  
**Warhol's Camera**

The Snite Museum of Art  
University of Notre Dame  
100 Moose Krause Circle  
Notre Dame, IN  
sniteartmuseum.nd.edu

MONDAY 19  
**LECTURES**

**Territory, Authority, Rights:**  
**Saskia Sassen**  
6:00 p.m.  
Sam Fox School  
Steinberg Auditorium  
One Brookings Dr.  
St. Louis, MO  
samfoxschool.wustl.edu

**Dale Glenwood Green**  
**Historic African-American**  
**Religious Architecture and**  
**Experiences on the Eastern**  
**Shore of Maryland**  
6:00 p.m.  
Quinn Chapel  
African Methodist  
Episcopal Church  
2401 South Wabash Ave.  
Chicago  
www.aiachicago.org

**Tom Leader Studio/Kennedy**  
**& Violich Architecture**  
7:00 p.m.  
Walker Art Center  
Minneapolis Sculpture  
Garden  
1750 Hennepin  
Minneapolis, MN  
www.walkerart.org

TUESDAY 20  
**LECTURE**

**Henry Ives Cobb's Chicago:**  
**Architecture, Institutions,**  
**and the Making of a Modern**  
**Metropolis**  
7:00 p.m.  
Glessner House Museum  
1800 South Prairie Ave.  
Chicago, IL  
www.glessnerhouse.org

EVENT

**Architectural Tour: Joe and**  
**Rika Mansueto Library**  
4:15 p.m.  
Regenstein Library  
University of Chicago  
1100 East 57th St.  
Chicago  
www.aiachicago.org

SATUDAY 24  
**EVENT**

**Indianapolis Island: A Group**  
**Pilgrimage in 100 Acres**  
Indianapolis Museum of Art  
4000 Michigan Rd.  
Indianapolis, IN  
www.imamuseum.org

TUESDAY 27  
**LECTURE**

**Leon Krier: Architecture for**  
**the Long Emergency**  
8:00 p.m.  
Detroit Film Theater  
Auditorium  
5200 Woodward Ave.  
Detroit, MI  
www.aiadetroit.com

OCTOBER

MONDAY 3  
**LECTURE**

**AIA St. Louis Scholarship**  
**Trust Lecture: Stephen Kieran**  
6:00 p.m.  
Sam Fox School  
Steinberg Auditorium  
One Brookings Dr.  
St. Louis, MO  
samfoxschool.wustl.edu

TUESDAY 4  
**LECTURE**

**Beyond Visibility:**  
**Photography and our**  
**Connection to the Cosmos**  
6:00 p.m.  
Museum of Contemporary  
Photography  
600 South Michigan Ave.  
Chicago  
www.mocp.org

THURSDAY 6

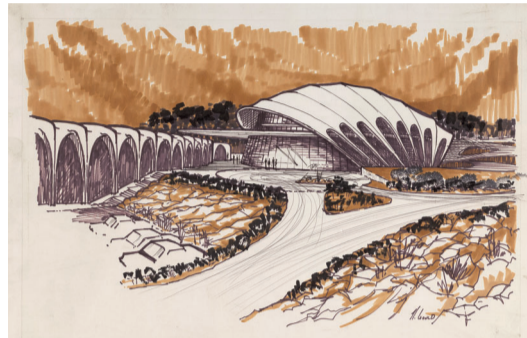
**EXHIBITION OPENING**  
**Nancy Holt: Sightlines**  
Graham Foundation  
Madlener House  
4 West Burton Pl., Chicago  
www.grahamfoundation.org

FRIDAY 7  
**EVENT**

**After Hours at Robie House**  
5:00 p.m.  
Robie House  
5757 South Woodlawn Ave.  
Chicago  
www.gowright.org

SATURDAY 8

**EXHIBITION OPENING**  
**The Language of Less (Then**  
**and Now)**  
Museum of Contemporary  
Art Chicago  
220 East Chicago Ave.  
Chicago  
www.mcachicago.org



COURTESY AIC

**BERTRAND GOLDBERG:**  
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Through January 15, 2012

Bertrand Goldberg has become known, and increasingly loved, for his expressive use of concrete, particularly his curved forms in projects like Marina City and the endangered old Prentice Women's Hospital (an early design for that project is pictured at top, with a San Diego theater scheme). The first retrospective of his work shows there is so much more to admire about this one-of-a-kind Chicago architect who died in 1997 at 84. Drawn from the Art Institute's Goldberg collection and several other collections, *Bertrand Goldberg: Architecture of Invention* includes more than 100 drawings, models, and photographs, including designs for housing, hospitals, urban plans, furniture, and graphics. Early in his career, he designed innovative, prefabricated solutions for low-cost housing. His later designs, like "the city within a city" attracted avant-gardes around the world, including the Japanese Metabolists and Britain's Archigram.

# INDUSTRIAL STRENGTH

*Small, Gritty, and Green:*  
*The Promise of America's Smaller Industrial Cities in a Low-Carbon World*  
Catherine Tumber  
MIT Press  
\$24.95

With Michigan Governor Jennifer Granholm imbibing heavily of the green tech "cool" cities Kool-Aid, the state's economy grew a meager two percent during the entire 2000s, the slowest by far in the nation. By contrast, rising fuel prices had an immediately catastrophic impact on manufacturing. Within months of the onset of peak oil prices, the era of the SUV had ended and GM and Chrysler were bankrupted. Green jobs did not come to the rescue. Unemployment reached 14 percent. Michigan's square, folksy policy-makers didn't have any idea how to create sustainable or creative cities. Terrible municipal governance cursed southeast Michigan cities.

Congress's failure to pass energy legislation or back a sustainable tech market left the state's green initiatives isolated.

This paradigm of stalled industrial progress, experienced by small manufacturing cities throughout the Midwest and Northeast, and helped along by a federal infrastructure and housing policy morass, forms the backdrop of Catherine Tumber's thought-provoking new book, *Small, Gritty, and Green: The Promise of America's Smaller Industrial Cities in a Low-Carbon World*. A former news editor and currently a researcher at MIT's Department of Urban Studies and Planning, Tumber animates *Small,*

*Gritty, and Green* with character-driven storytelling and digestible revisionist histories of urban theory framed through the interests of small cities.

Ebenezer Howard gets revived as a rootsy regionalist, Lewis Mumford a defender of local culture against large cities, Scottish biologist Patrick Geddes an inspiration for ecological urbanism before the term existed, and Jane Jacobs as too embedded in Greenwich Village to appreciate regionalism and later as an advocate of economic localism. Most of the story is free from professional architecture-and-planning jargon except for its heavy reliance on the unfortunate term "transect," a New Urbanist concept for how to encourage rural-urban connectivity through mixed-use neighborhoods and a variety of scales and building types. This commonplace is presented as if it needed defending against the cosmopolitan elites—entertainingly portrayed at a 2009 Harvard GSD conference where the rubric of "ecological urbanism" is introduced. Andres Duany makes a grandstanding appearance (too much the loner to agree to be on the program alongside his would-be peers), and pretends to be a canary in the coalmine of a modernism that

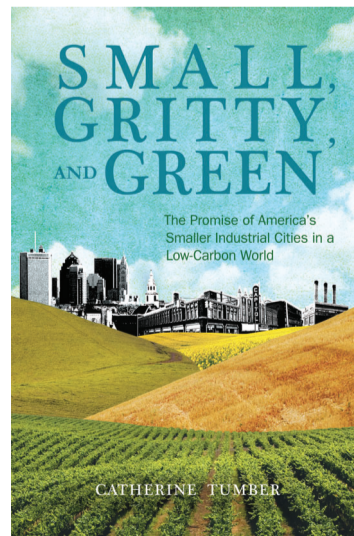
has already completely adopted his logic by way of Jane Jacobs.

We follow Tumber as she criss-crosses the Great Lakes region, interviewing young mayors, regional planners, small farmers, windmill manufacturers, and urban gardeners, uncovering innovative sustainable practices in little-studied places like Youngstown, Ohio; Muncie, Indiana; Flint, Michigan; Janesville, Wisconsin; Rochester, New York; and Holyoke, Massachusetts. Glorification of cosmopolitan mega-regions has become the conventional wisdom within urbanist theory, Tumber argues, neglecting the interests and disregarding the integrity of small-to-midsized cities. The prevailing assumption is that every place should look like Saskia Sassen's *Global City*, a networked metropolis where new-economy elites converge in a romp of science, technology, finance, and leisure.

Tumber frames her defense of small cities with the story of two policy factions in Janesville, Wisconsin at war over metropolitan development, both potentially disastrous. The regional planners want Janesville to expand its highways and annex townships, McMansioning their way into the

parallel air-conditioned world. The farmers of LaPrairie Township object: they want to protect their high-yield crops and corporate agribusiness seed testing stations for Pioneer, Monsanto, and Syngenta. Federal policy promotes a lose-lose scenario. Compris.

Tumber envisions an alternative for Janesville and cities like it: a low-carbon future. Small-to-medium-size cities have an inherent competitive advantage that enables them to restructure in a sustainable manner. Their **continued on page 15**



COURTESY MIT PRESS

Antonio Amado's rendering  
of Corb's Voiture Minimum.



## CORB'S CAR

*Voiture Minimum: Le Corbusier  
and the Automobile*  
Antonio Amado  
The MIT Press, \$49.95

COURTESY MIT PRESS

To be honest, my budget hasn't included any of the twenty-six or so books devoted to Le Corbusier that have arrived in the last decade. More than two books a year would make anyone proud. But *Voiture Minimum: Le Corbusier and the Automobile* is something different. A few pages in, I realized that I'd been gulled. Corb is in there, but only as a walk-on. Built around a few scrappy sketches from the thirties, Antonio Amado manages to lasso an entire era in which the automobile, not architecture, represented the ultimate design challenge. Think about it. While we take the suburban zeitgeist of SUVs, ATVs, minivans and Rovers for granted, in the 1930s it looked as though it would be the automobile that would transform cities. It would be the automobile that led material culture away from wood and rabbit glue, and it is the automobile that refined and popularized the formal language that today's Young Turks aspire to apply to their buildings. The tale of Le Corbusier trying to duke it out with the auto industry is a bit like a varsity wrestler trying to make it in the Ultimate Fight

Cage. He simply lacked the chops.

But he loved cars! Gatsby had nothing on Le Corbusier, at least when it came to fast machines. Voisin, the high-end automaker, was a friend and patron—witness the Voisin Plan—and then take a good look at the images of Corb's stable of sultry Voisins, with their long noses and dinner-plate wheels, as they idle in front of Villa Garche, or lounge in the shadow of Villa Savoye. That car was the Bentley coupe of its day. It was enormous, stylish, extraordinarily well crafted, with rectilinear lines that conferred the status and breeding its well-heeled owners wished to declare. And it was about as far from a people's car as it could be. This is the image of Corb that the paparazzi would have devoured, the one with the bespoke car in place of the manifesto, the one with Josephine Baker perched on a running board, and product placement high on his agenda.

Streamlining was in the air when Le Corbusier visited America, where he toured Ford's assembly plant in Detroit and came back besotted with mass production. At that time

automobiles were either hand-crafted and ponderous or down-market and basic. Designers and some brave architects around the world were jousting to introduce aerodynamic silhouettes that challenged the upright architectural profiles then in vogue. Ferdinand Porsche's People's Car, the Czech Tatra, and Gordon Buehrig's Cord Speedster were beginning production, and Chrysler's Airflow was on the drawing boards. A competition for a low-cost automobile had just been launched by a consortium of producers, and even though it omitted architects from the roster of invitees, Le Corbusier wanted in. After all, Gropius had done it, and so had Loos, and it's clear from the tone of this letter that Le Corbusier had an itch he simply had to scratch: "I would be very pleased to design the body of such an automobile," he wrote. "I have been familiar with the question for many years and I am convinced that cooperation with automobile engineers would make it possible to develop an elegant model with class. If you are able to make this disclosure known to whoever is interested, I would

appreciate it." But the letter was late, as the industry had already become established, and he found himself up against some very stiff competition. Amado beautifully reproduces plates of 78 entries by rivals, many featuring rear engines, earnest attempts at streamlining, a surprisingly agile juggling of features, and, *quel scandale*, a progressive industrial rather than architectural language. Viewing them as an ensemble, as a snapshot of the struggle to represent fluid (read sexy) forms with an engineer's kit, I'm once again made aware of the hair-raising digital revolution we are witnessing today, and reminded of the incredible breakthrough embodied in pioneering designs like the Cisitalia. Le Corbusier, focused on the Modular and the harmony of intersecting lines with no Xenakis in sight, was caught off-guard. Lacking beziers and splines, locked into antideluvian T's and angles, he found himself far from the shells and airfoils he lauded in *Towards a New Architecture*. Nevertheless, he soldiered on, eventually producing drawings for a strange, pug-nosed vehicle which would be right at home in Trey Parker's garage.

Slab-sided, and aggressively Euclidian, with arcs and planes where his peers imagined aircraft-like swoops and ogee curves, it has all the charm of a self-propelled, home-built travel trailer. Interior room presses to the margins, barely acknowledging the running gear, popping the wheels half the way into the passenger compartment. As soberly utilitarian (it fairly shouts "Home Depot!") as the Voisin is proud and majestic, the design is a tart reminder of the disconnect between Le Corbusier's rhetoric and his bid to personally enter the world of the industrialist.

That world, at least on the surface, seemed willing to entertain his entreaties. Amado has unearthed fascinating letters politely shunting Corb to those the authors deem likely to collaborate, which, like a spurned lover, he pursues with increasing ardor. Between the lines, however, the message was blunt: architecture was fine for the estate, but not for

the road.

Conflicted? Indeed. This was an era in which the contesting forces of industrialization and elite culture were uneasy companions. Architects, noses in the air, were awash with grand illusions. Gropius shed his austere identity to build his very own bling-mobile, and Frank Lloyd Wright tooled around in a grand but off-putting Continental with portholes (the automotive equivalent of Johnson's Chippendale tower!). Fuller and Molino threw their hat in the ring, but, ultimately, there was no there there. It was up to a new breed of industrial designer—Norman Bel Geddes, under-the-radar William Stout, and of course Raymond Loewy—to crack the code that separated elite patronage from the all-powerful consumer. Matter of fact, there is still no way to connect the dots. The Citrohan House, the Lustron House, and the Wachsmann/Gropius Panel House all failed to work out the simple fact that the public eyeballs buildings but craves consumer goodies.

Amado doesn't try, which is to his credit. Discussing the Citrohan House along with the Stein house, Amado avoids a mash-up by confessing that his passion for automobiles drove him to cross conceptual and academic boundaries, finally giving birth to a thesis that favors fervor for the subject over academic limits, and leaving us with the tantalizing thought that the automobile was the secret force behind Le Corbusier's urban vision.

He gives us the goods, packaged in a generously designed format, which fills page after page with foolscap sketches (in color), and a remarkably astute collection of period photographs. Corbusian lore peppers the pages, sparked by the occasional well chosen *bon mot* and, above all, untainted by a whiff of undeserved authority. This book is clear and innocent, and the author is passionately devoted to his subject. Leafing through the reproductions of the competitor's drawings, I thought as Le Corbusier must have thought, perhaps for the first time, "*Merde*—all the good ideas are taken!"

**CRAIG HODGETTS IS A PRINCIPAL AT HODGETTS + FUNG IN CULVER CITY, CA.**

**INDUSTRIAL STRENGTH** continued from page 14 depopulated centers are perfect for installing urban gardens and community farms. Their sparsely developed suburban belts are ideal staging grounds in an emerging market for sustainable agriculture. Their slow growth patterns are opportunities to develop green manufacturing. All they have to do is plan for the eventuality of oil running out, tear down all the highways running through downtowns, plant vacant lots with vegetables, get the government to build a trillion dollar high-speed rail system that connects to small cities, and

wait thirty or forty years.

The practices for a low-carbon future that Tumber documents are good in themselves, as far as they go. They are in some cases the only thing productive happening on abandoned property and should to be encouraged for promoting healthier lifestyles and environmental stewardship. Municipal transportation authorities in Rochester reduced bus fares, contracted with the school system, increased ridership, and bought new hybrid vehicles. A skilled farmer in Illinois is profiting from the Yuppie obsession with fresh food at farmer's mar-

kets in Evanston. Muncie, Indiana succeeded in stealing several hundred jobs from Chicago by offering a new rail spur and nonunion labor to an Italian producer of windmill gearboxes, attracting an additional German turbine company.

But the small cities heralded by Tumber are already intensely local economies restructuring around regional-protectionist ideas. At times it sounds like in the future everyone is supposed to be a peasant farmer growing vegetables for local consumption in places like Flint. These cities are valiantly installing river-front trails, remediating brownfields,

restoring wetlands, and land-banking disused lots. But the die-hard localism Tumber champions is not new: it's part of a deeply conservative tradition that isn't expanding the economy, it's shrinking it, year after year. Ironically the suburbs in areas she describes are often more economically and ethnically diverse than the cities.

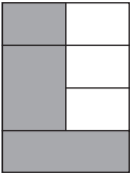
Underlying *Small, Gritty, and Green* is a certain kind of magical thinking: somehow Congress, persuaded by the inexorable logic of a future without oil, will evolve into a happy bipartisan consensus and initiate a massive shift in federal

transportation, housing, agriculture, and infrastructure spending. A shift in federal policy would make an enormous difference, but it will not happen at this stage without a massive national revolt. Until then, attracting capital investment from multinational corporations, redeveloping downtown centers to draw middle-class professionals, and connecting local economies to global markets centered in cosmopolitan mega-regions will remain essential to restructuring small cities.

**FLINT, MICHIGAN NATIVE STEPHEN ZACKS IS A BROOKLYN-BASED WRITER.**

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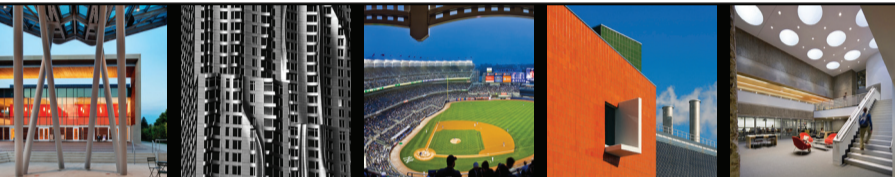


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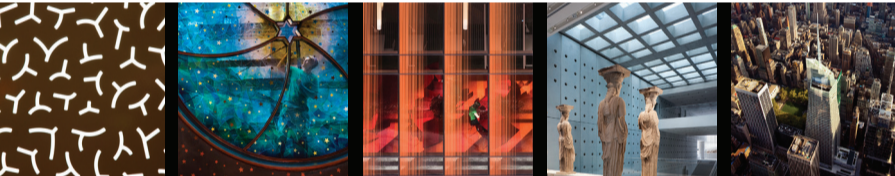
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THE ARCHITECT'S NEWSPAPER SEPTEMBER 14, 2011



# MEMORIAL MOMENT

Just weeks before the shattering act of domestic terrorism in Oslo and on the island of Utøya, Norwegians commemorated an earlier tragedy with the opening of a compelling memorial by Peter Zumthor and the late New York artist Louise Bourgeois. Steilneset, as the memorial is called, acknowledges and interprets the death of 91 people, mostly women, during a spate of witchcraft persecutions throughout the 17<sup>th</sup> century. Most of the victims were burned at the stake or drowned offshore of the site, located just outside the town of Vardo in the Arctic Circle.

Visitors reach the memorial by rounding a slight hill, over which sits a tiny village church and its postcard-worthy graveyard. Beyond, the memorial hugs the shoreline, appearing tiny and fragile along the horizon. It is comprised of two structures:

a long, thin timber frame holding a suspended fabric enclosure, and a black glass pavilion, housing Bourgeois' installation.

Visitors enter the memorial via two long ramps, which emphasize the slope down to the shoreline and the surprising height of the 26-foot-tall memorial. The tensile structure, made from a stiffened fiberglass textile, looks like sailcloth pulled taught by cables. The detailing, which includes hand-sewn seams, is beautiful, especially at the ends where the cables pull the fabric into tapering conical forms, reminiscent of the body of an eel.

During a tour of the project, Zumthor said his use of fabric was meant to recall "women's work," which he said was appropriate given that a disproportionate number of the victims were women. The structure's simple frame, 4 by 4 posts with a simple corrugated

roof, recalls the outdoor fish-drying racks that are common in the region. In addition to a door at either end, 91 windows puncture the structure, one for each victim, each illuminated by a single, naked Edison bulb (leaving a light on in the window is another local tradition, a meaningful gesture in a region where daylight is scarce for much of the year). The use of fabric may also be a nod to Bourgeois, who worked with textiles for decades. But the strangeness of the form, the taught surfaces, and the puckered openings, also recall the work of another female artist, Lee Bontecou, whose work often includes structured voids that evoke terror and the infinite.

Inside the enclosure, the interior is dark and narrow, every surface painted black. Visitors walk down a narrow catwalk, as the fabric walls shake in the wind.



BJANE Riesto

**Left:** Zumthor's witch trial memorial hugs the shoreline where many of the victims were killed. The structure is a simple wooden frame with a stiffened fabric enclosure suspended within. **Above:** An adjacent dark glass pavilion houses an installation by Louise Bourgeois.

The bulbs, suspended from black cords, which are elegantly draped along the ceiling, also sway, giving the space an eerie, disconcerting feel. Unusual for the period, complete court records exist for the trials—so much is known about the lives and deaths of the victims, making the interpretive aspect greater than at many memorials. Given the passage of time since the trials, this greater contextualization is helpful, underscoring the individuality of the long dead victims. Simple text panels, made of the same material as the structure, hang next to each window and bulb and feature excerpts of the court records (the texts are in Norwegian only, but tiny guidebooks in English are available at the entrances).

The abstract architectural language and the inclusion of individual names draws from the now standard vocabulary of Maya Lin's Vietnam War Memorial, but Zumthor inverts such conventions in significant ways. While most memorials cling to their sites in, frankly, a grave-like way, and seek to project permanence and the eternal, Zumthor's tensile structure—moving with the wind, without climate control—emphasizes temporality, the fragility of individual lives.

This experience is dramatized by Bourgeois' installation housed in the adjacent glass pavilion. Following the procession through

the court records, visitors enter the pavilion and encounter a concrete ring, surrounded by seven giant mirrors hung from metal armatures. Inside the ring, sits a simple metal chair—reminiscent of a schoolhouse chair—with flames jetting out of the seat. Like the tensile structure, the glass pavilion is also permeable to the elements. Wind passes through gaps in the giant charcoal gray glass panels causing the fire to whip around and snap in the constant breeze. The pavilion has no lighting, so at night the flames become more visible through the dark glass. Indeed, the building itself seems to change from opaque to translucent throughout the day, depending on light conditions.

On its own, the Bourgeois piece might feel heavy-handed, even kitschy, but in combination it's a powerful gesture. Following Zumthor's meditation on the fragility of human life and the horrors that individual victims faced, Bourgeois' visceral piece helps to make more immediate how acts of brutality recur throughout history.

While the recent violence the country faced was perpetrated by an individual against the collective, Zumthor and Bourgeois remind us that we should never be comfortable relegating collective violence against individuals to the history books.

**ALAN G. BRAKE IS AN'S  
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